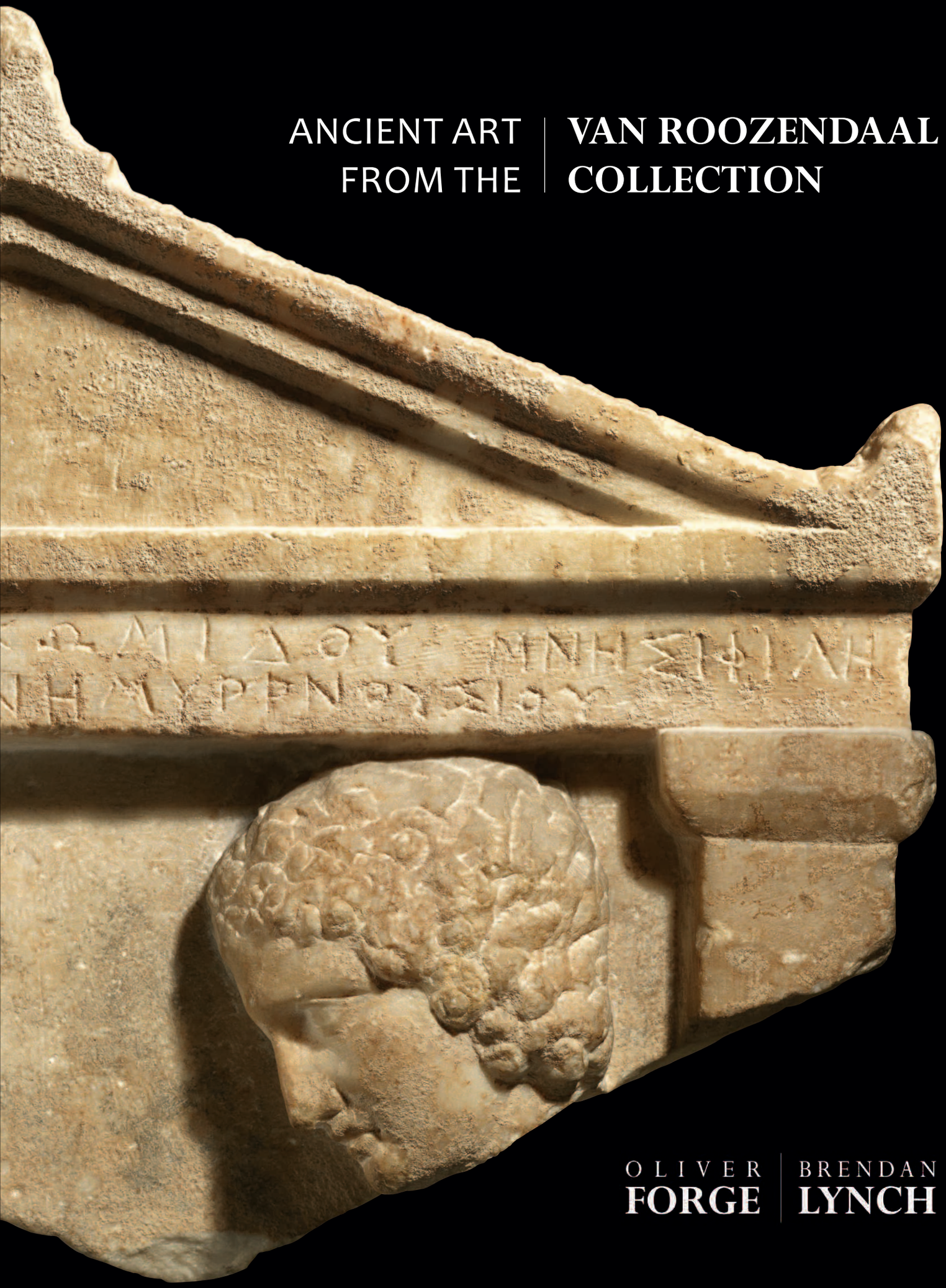
ANCIENT ART FROM THE VAN ROOZENDAAL COLLECTION



OLIVER FORGE | BRENDAN LYNCH

ANCIENT ART FROM THE | VAN ROOZENDAAL COLLECTION

2 GEORGIAN HOUSE
10 BURY STREET, ST. JAMES'S
LONDON SW1Y 6AA

29 JUNE – 6 JULY 2018
MONDAY – FRIDAY 10 AM – 6 PM
WEEKEND OPENING 11 AM – 5 PM

OLIVER **FORGE** | BRENDAN **LYNCH**

LAW LONDON ART WEEK

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OVERLEAF © ANGUS PIGOTT

INTRODUCTION

Louk van Roozendaal (1931-2009) was born in Maastricht but spent most of his working life in the town of Oss, in the south of Holland. As a psychologist, it was the human element in archaeology which caught his imagination and fueled his interest. In all his objects he was looking for clues as to how the ancient people from different civilisations lived and communicated with each other.

Together with his wife, Gaby, Dr van Roozendaal made his first purchase in 1968 and his last in about 1989 by which time the collection, consisting largely of Greek and Roman bronzes and pottery, had reached nearly a hundred objects. All the pieces were acquired from auction rooms and dealers in Europe, in particular the distinguished Swiss dealer, auctioneer and scholar Herbert Cahn whose expertise in this field is evident in this collection. The van Roozendaals were fortunate to be able to seek the advice of other leading scholars, in particular Kees Neeft, Conrad Stibbe and Dale Trendall. Hermann Brijder, Professor of Classical Art and later Director of the Allard Pierson became a friend and included a number of their pieces in various exhibitions held at the museum.

The highlights of this small yet choice collection must include the Corinthian oinochoe (no. 8), the Roman bronze actor (no. 17) exhibited in the seminal exhibition *Master Bronzes from the Classical World* in 1968, and the Attic pyxis and cover with the chequer-board design (no. 22) as well as the Greek marble relief (no. 30) first recorded in 1946.

The van Roozendaal collection was assembled over twenty years by discerning collectors with an eye for quality and condition and is an example of a type of collection once so prevalent in Europe in the second half of the last century.

1. HAEMATITE CYLINDER SEAL WITH PRESENTATION SCENE

MESOPOTAMIAN, OLD BABYLONIAN, circa 1900–1700 B.C.

A seated deity holding a cup with a standing supplicant carrying a kid. A standing deity wearing a pleated robe before another standing figure. A rosette, a hedgehog, a fly, the Pleiades, a ball staff and a profile head in the field.
Height 2.5 cm

PROVENANCE

Anonymous collection; *Geschnittene steine der antike*, Sonderliste K, Münzen und Medaillen A.G., Basel, December 1968, no.30
Dr and Mrs Louk van Roozendaal, Holland, 1968-2018

2. STEATITE CIPPUS OF HORUS
EGYPTIAN, LATE PERIOD, CIRCA 712-30 B.C.

Carved in relief with Horus standing on two crocodiles, beneath a mask of Bes, holding a sceptre in each hand. Snakes, a scorpion and two animals in the field. Pseudo "protective" texts along the edges and on the back. With a loop for attachment.
Height 7.5 cm

PROVENANCE
B.A. Seaby Ltd, London, 1981
Dr and Mrs Louk van Roozendaal, Holland, 1981-2018

3. BRONZE STATUETTE OF AMUN
EGYPTIAN, TWENTY SIXTH DYNASTY, CIRCA 664-525 B.C.

The bearded god, striding, with his left arm outstretched, his right at his side, wearing a short-pleated skirt with central tab and multi-stranded necklace.
Height 11 cm

PROVENANCE
Jürgen Haering, Galerie am Museum, Freiburg, 1988
Dr and Mrs Louk van Roozendaal, Holland, 1988-2018

4. POTTERY EXALEIPTRON
LATE CORINTHIAN, CONVENTIONALIZING STYLE, CIRCA 450-400 B.C.

Decorated with a frieze of leaf-like blobs.
Width 16 cm

PROVENANCE
Professor Dr Jan Six (1857-1926), Holland: Sotheby's, Amsterdam, 20 March 1989, lot 6393
Dr and Mrs Louk van Roozendaal, Holland, 1989-2018

COMMENT
Jan Six was professor of art history at the University of Amsterdam and built up a considerable collection of Greek vases. In 1921 he gave the larger part of his collection to the Allard Pierson Museum. The family retained a group, including this piece, which was eventually sold at auction in 1989.

For parallels see M.K. Risser, *Corinth vii, 5: Corinthian Conventionalizing Pottery*, Princeton, 2001, p. 97 (shape), cf. no. 383, pl. 23; A. Despoini, *Sindos* 2, Athens, 2016, pp. 58-70 (shape), p. 85, nos. 97-98 & 499, figs 154-7 (V. Saripanidi).

5. POTTERY PYXIS AND COVER
SOUTH ITALIAN, PEUCETIAN, CIRCA 400-300 B.C.

The body and lid are decorated with a framed black band and there are false horizontal handles pressed against the neck.
Height 10 cm

PROVENANCE
Dr and Mrs Louk van Roozendaal, Holland, 1987-2018

COMMENT
For Peucetian vases see E.M. De Juliis (ed.), *Il Museo archeologico di Bari* (Bari 1983) 50-53 (Class C).

6. BLACK-FIGURE POTTERY CHALICE

ETRUSCAN, (SO-CALLED "PONTIC"), ATTRIBUTED TO A FOLLOWER OF THE PARIS PAINTER, PERHAPS THE PAINTER OF BIBLIOTHEQUE NATIONALE 178
CIRCA 520-510 B.C.

This high-footed chalice is decorated with a palmette and lotus chain. The inside is only partially slipped indicating that it was for funerary use rather than regular drinking.
Height 16 cm

PROVENANCE
Jürgen Haering, Galerie am Museum, Freiburg, 1986
Dr and Mrs Louk van Roozendaal, Holland, 1986-2018

EXHIBITED
Allard Pierson Museum, Amsterdam, 28 October 1989-25 February 1990

PUBLISHED
H.A.G. Brijder, J. Beelen, L.B. van der Meer, *de Etrusken*, The Hague 1989, p. 149, with fig. 142

COMMENT
On later "Pontic" vases see L. Hannestad, *The Followers of the Paris Painter*, Copenhagen, 1976; for the Painter of Bibliothèque Nationale 178, pp. 31-3 and 49. For a tall chalice with similar decoration cf. M. Martelli (ed.), *La Ceramica degli Etruschi*, Novara, 1987, p. 148, no. 101.9

7. POTTERY PYXIS AND COVER
ATTIC, LATE GEOMETRIC PERIOD, CIRCA 750-740 B.C.

There are two main friezes of decoration, two of tangentially linked blobs and one of chevrons alternating with vertical lines, the latter are drawn with a "multiple brush"; under the base are two more sets of chevrons. The two pair of holes in the lid and body enabled secure closing.
Diameter 15 cm

PROVENANCE
Jean-Pierre Schindler, Bern (1909-82): Münzen und Medaillen A.G., Basel, Auktion 4, 2 December 1983, no. 4
Dr and Mrs Louk van Roozendaal, Holland, 1983-2018

COMMENT
This pyxis belongs to a group of small pyxides that were still being produced at the time of the more popular large pyxides with three-dimensional horses on top of the lid: see B. Bohen, *Kerameikos, Ergegebnisse der Ausgrabungen XIII: Die Geometrischen Pyxiden*, Berlin, 1988, p. 95, no. 167 (pl. 16, 2), with p. 38, for the tangential blobs.

8. POTTERY TREFOIL OINOCHOE WITH NARROW FOOT

CORINTHIAN, TRANSITIONAL, ATTRIBUTED TO THE PAINTER OF TORONTO 919.5.110
CIRCA 630-620 B.C.

The body of the vase is dominated by a frieze of animals (goats, panthers, a lion and a bull); under the foot are two incised marks, a "phi" and a star-like pattern, probably traders' marks.
Height 29 cm

PROVENANCE
Walter Kropatscheck, Germany, before 1980: Münzen und Medaillen A.G., Basel, Auktion 63, 29 June 1983, no. 3
Dr and Mrs Louk van Roozendaal, Holland, 1983-2018

EXHIBITED
Museum für Kunst und Gewerbe, Hamburg, 11 July-14 September 1980, no. 27

PUBLISHED
W.Hornbostel, *Aus Graben und Heiligtumern. Die Antikensammlung Walter Kropatscheck*, exhibition catalogue, Hamburg, 1980, p. 35, no. 27
C.W. Neeft, *Addenda et Corrigenda to D.A. Amyx, Corinthian Vase-Painting in the Archaic Period*, Amsterdam, 1991, p. 28, Painter of Toronto 919.5.110 no. A-1 bis
A.W. Johnston, *Trademarks on Greek Vases: Addenda*, Oxford, 2006, p. 166 no. 2a

COMMENT
Trademarks are rare on Corinthian vases and this vase belongs to the earliest group made up of two other Transitional oinochoai: see A.W. Johnston, *Trademarks on Greek Vases*, Warminster, 1979, pp. 234-5 with pp. 170-172 (also now his *Addenda*, pp. 166-173).

9. RED-FIGURE POTTERY SQUAT LEKYTHOS
ATTIC, ATTRIBUTED TO THE WASHING PAINTER, CIRCA 430-410 B.C.

A naked youth leans against a pillar, a wool-basket (kalathos) in front of him, as Eros flies in from the left probably holding a fillet once painted in white, like his hair-band and the wool in the basket. There is an incised "arrow-delta" under the base, standing for the number 10 (probably a batch number).
Height 12 cm

PROVENANCE
Jürgen Haering, Galerie am Museum, Freiburg, 1987
Dr and Mrs Louk van Roozendaal, Holland, 1987-2018

COMMENT
The combination of what would seem to be a relaxing athlete and a wool-basket is unexpected, but the message would seem to be that, after athletic success, Eros might bring a wife and domesticity. On the Washing Painter see J. Boardman, *Attic Red Figure Vases, the Classical Period: a Handbook*, London, 1989, p. 97. For the numerical mark see A.W. Johnston, *Trademarks on Greek Vases*, Warminster, 1979, pp. 27-31 and his *Trademarks on Greek Vases: Addenda*, Oxford, 2006, pp. 17-18

10. RED-FIGURE POTTERY LEKYTHOS
ATTIC, ATTRIBUTED TO THE VAN ROOZENDAAL PAINTER, CIRCA 440-420 B.C.

A young woman moves to the right, holding out a decorated wickerwork box in her right hand. She wears a sleeveless chiton with a belted overfold, a snake bracelet and earrings. Height 22 cm

PROVENANCE

Levylle collection, France, early 20th century
Jacques Schulman B.C., *Verkooplijst met vaste prijzen*, catalogue 220, Amsterdam, 1981, p. 12 no. 29
Dr and Mrs Louk van Roozendaal, Holland, 1981-2018

COMMENT

By the same hand as several other lekythoi in the manner of the L.M. Painter: e.g. Munich SL 475 and 7520, Palermo 721 and 736, and Laon 37966

11. BRONZE ROUND-MOUTHED OLPE
ETRUSCAN, CIRCA FIFTH CENTURY B.C.

The high handle terminating in an animal claw and a leaf.
Height 13.5 cm

PROVENANCE
Christie's, Amsterdam, 1982-1983
Dr and Mrs Louk van Roozendaal, Holland, 1983-2018

COMMENT
Bronze vessels of this type are discussed in full in T. Weber, *Bronzenkannen. Studien zu ausgewählten archaischen und klassischen Oinochoenformen aus Metall in Griechenland und Etrurien*, Bern, 1983. For closely related examples see Weber, *op. cit.*, pp. 399-400, pl. XV.

12. BRONZE PENDANT
PROBABLY MACEDONIAN OR ILLYRIAN, CIRCA 750-650 B.C.

The pendant has four rows of bosses, a suspension ring at the bottom and a miniature jug at the top. The jug's high handle probably served to attach the pendant to an upper element; the whole may have decorated a woman's ornamental belt.
Height 8.9 cm

PROVENANCE
Münzen und Medaillen A.G., Basel, 1980
Dr and Mrs Louk van Roozendaal, Holland, 1980-2018

COMMENT
For such pendants cf. J. Bouzek, *Graeco-Macedonan Bronzes*, Prague, 1973, pp. 76-86; A. Eggebrecht (ed.), *Albanien: Schätze aus dem Land der Skipitaren*, Mainz, 1988, p. 211, no. 66 (with a seated figure on top)

13. BRONZE STATUETTE OF HARPOCRATES
ROMAN, FIRST CENTURY A.D.

Carrying a cornucopia and with his himation over his left shoulder.
Height 7 cm

PROVENANCE
Jacques Schulman B.V., Amsterdam, 1978
Dr and Mrs Louk van Roozendaal, Holland, 1978-2018

14. BRONZE STATUETTE OF A CAPTIVE
HELLENISTIC, CIRCA SECOND TO FIRST CENTURY B.C.

The head and body of this naked young captive are turned to the right, his knees are slightly spread and he once held something across his body, his ankles are pinioned with a broad strap.
Height 5.2 cm

PROVENANCE
Münzen und Medaillen A.G., Basel, Auktion 51, 14 May 1975, no. 238
Austrian private collection, 1975-79
Münzen und Medaillen A.G., Basel, 1979
Dr and Mrs Louk van Roozendaal, Holland, 1979-2018

COMMENT
The overly large head and slightly prominent chest suggest that this captive belongs in the tradition of Hellenistic and Roman depictions of the physically deformed and socially outcast.

15. BRONZE STATUETTE OF A SEATED MAN, POSSIBLY PAN OR HERAKLES

LATE HELLENISTIC-EARLY ROMAN, FIRST CENTURY B.C. – FIRST CENTURY A.D.

A naked, bearded man sits on a rock, a wreath in his hair and his head turned to the right. His left arm rests on the top of the rock that ends in a hollow tree stump; his right hand holds a kantharos, his left what seems to be the seven-reeded pipes of Pan.
Height 6 cm

PROVENANCE

Henri Seyrig (1895-1973)
Swiss private collection: Münzen und Medaillen A.G., Basel, Auktion 60, 21 September 1982, no. 120
Dr and Mrs Louk van Roozendaal, Holland, 1982-2018

PUBLISHED

J. Boardman et al., *Lexicon Iconographicum Mythologiae Classicae iv*, Zurich, 1988, sv Herakles, 776 no. 996, pl. 512

COMMENT

The figure has previously been identified as Herakles, yet he lacks club, bow and lionskin. For Pan one might have expected at least horns, but there are some representations of Pan as fully human (e.g. the relief from the cave of Pan at Vari in Attica), and there may be signs of low-set pointed ears. Despite the muscular body of the figure, the presence of Pan pipes would seem to decide the issue

16. BRONZE STATUETTE OF ZEUS
ROMAN, FIRST-SECOND CENTURY A.D.

The God, standing nude with his weight on his right leg, a cloak draped over right shoulder.
Height 9 cm

PROVENANCE
Henri Seyrig (1895-1973)
Swiss private collection: Münzen und Medaillen A.G., Basel, Auktion 60, 21 September 1982, no. 133
Dr and Mrs Louk van Roozendaal, Holland, 1983-2018

17. BRONZE STATUETTE OF A COMIC ACTOR
ROMAN, FIRST CENTURY A.D.

The actor, declaiming his lines, wears the mask of the "Younger Man" from New Comedy, a short chiton and a cloak over his left shoulder and arm.
Height of figure 10.2 cm (overall height 11.8 cm)

PROVENANCE
Said to be from Syria
Henri Seyrig (1895-1973)
Swiss private collection: Münzen und Medaillen A.G., Basel, Auktion 60, 21 September 1982, no. 123
Dr and Mrs Louk van Roozendaal, Holland, 1982-2018

EXHIBITED
The Fogg Art Museum, Cambridge, Massachusetts, 4 December 1966-23 January 1967
The City Art Museum of San Louis, Missouri, 1 March-13 April 1968
The Los Angeles County Museum of Art, 8 May-30 June 1968

PUBLISHED
M. Bieber, *The History of the Greek and Roman Theater*, Princeton, 1961, p. 104, fig 404 a-c
D.G. Mitten and S.F. Doeringer, *Master Bronzes from the Classical World*, exhibition catalogue, Mainz, 1967, p. 121, no. 120

COMMENT
Henri Seyrig was a French archaeologist who was the General-Director of Antiquities for Syria and Lebanon, and was based in Beirut from 1929 until his retirement in 1967. He also formed a collection of ancient bronzes.

The statuette has a hollow circular base with a hole for a securing pin, suggesting it once formed the terminal of a rod or the like.

18. BRONZE STATUETTE OF ATHENA
ROMAN, FIRST-SECOND CENTURY A.D.

The goddess wears a peplos with her aegis over her left breast and knotted on her left shoulder, the gorgoneion set at its edge in the middle of her chest. She has a Thracian-style helmet on her head, its cheek-flaps raised, and an owl sits on her right hand, looking up at her, while her left hand holds the edge of the over-fold of her peplos.
Height 12 cm

PROVENANCE
German art market: Münzen und Medaillen A.G., Basel, Auktion 51, 14-15 March 1975, no. 234
André Emmerich, *Zurich, Classical Antiquity*, 1975, no. 52
Eric de Kolb (1916-2001), New York, 1975-80: André Emmerich Gallery Inc., New York, *Classical Art from a New York Collection*, 1977, no. 74
Münzen und Medaillen A.G., Basel, 1980
Dr and Mrs Louk van Roozendaal, Holland, 1980-2018

COMMENT
The owl was Athena's familiar and symbol, appearing often on the coinage of Athens and as an official badge.

19. BRONZE VOTIVE MALE FIGURE
IBERIAN, FIFTH CENTURY B.C.

Standing, wearing a short pleated tunic with wide belt, and close-fitting cap or helmet, his hands resting on his hips.
Height 10 cm

PROVENANCE
Said to have been found in a cave, (part of a hoard of over one hundred figures), during mining excavations in the area of Despenaperros (St. Jaen), south-east Spain before 1910
Private collection, Belgium, before 1910-1981: Christie's, London, 10 December 1981, lot 62
Geoffrey Turner, Amsterdam, 1981-85
Dr and Mrs Louk van Roozendaal, Holland, 1985-2018

COMMENT
There is a bronze warrior from the same collection, also acquired at Christie's in 1981, in the Musée archéologique national, Madrid (inventory number 81/67/4). See *Les Ibères*, exhibition catalogue, 1998, p. 321, no. 265. For other similar examples see F. Alvarez-Ossorio, *Catálogo de los Exvotos de Bronce Ibéricos*, Madrid, 1941, pl. XLVII, no. 306; *Les Ibères*, exhibition catalogue, 1998, p. 326, nos. 285-287.

20. POTTERY RED-FIGURE CUP

ATTIC, ATTRIBUTED TO THE TARQUINIA PAINTER, CIRCA 470 B.C.

Inside, a draped bearded male figure holding a staff stands before an altar, a pair of sandals hung up in the background. Outside are youths courting boys; hung up between the figures are a bag for holding knucklebones, a writing diptych with *stylos*, and a purse. Inside and outside is an inscription, *ho pais kalos* (the boy is beautiful).
Width between handles 38 cm; diameter 30 cm; height 13.5 cm

PROVENANCE
Munzen und Medallion, Basel, 1984
Jürgen Haering, Galerie am Museum, Freiburg, 1984-85
Dr and Mrs Louk van Roozendaal, Holland, 1985-2018

PUBLISHED
Galerie Nefer, catalogue 2, Zurich, 1984, no. 51
Beazley Archive Pottery Database, no. 15223

COMMENT
The Tarquinia Painter was a pupil of the Antiphon Painter, a companion of the Pistoxenos Painter and thus a later member of the workshop run by the cup-potter Euphronios. See further J. Boardman, *Athenian Red Figure Vases: The Classical Period*, London, 1989, p. 38.

21. BLACK-FIGURE POTTERY DRINKING CUP
LACONIAN, ATTRIBUTED TO THE ALLARD PIERSON PAINTER, CIRCA 530 B.C.

Inside is the figure of a heavily built dancing komast, perhaps an entertainer at a symposium or in a cultic context. Outside is a frieze of angled lotus buds ending with a palmette, all painted on a white slip, the rest of the vase unslipped. Width between handles 28 cm; diameter 20.5 cm; height 12.3 cm

PROVENANCE
Jürgen Haering, Galerie am Museum, Freiburg, 1985
Dr and Mrs Louk van Roozendaal, Holland, 1985-2018

PUBLISHED
C. Stibbe, *Lakonische Vasenmaler des sechsten Jahrhunderts v. Chr. Supplement*, Mainz, 2004, no. 22, pl. 83, abb. 37

COMMENT
The Allard Pierson Painter was a prolific vase-painter, influenced first by the Hunt Painter and then by the Rider Painter, and was active from 550-520 B.C.: see Stibbe, *op.cit.*, pp. 110-123. For dancing komasts on Laconian vases see T.J. Smith, *Komast Dancers in Archaic Greek Art*, Oxford, 2010, pp. 119-149.

22. POTTERY PYXIS WITH LID
ATTIC, CIRCA 500 B.C.

Decorated with a chequer-board design of alternating black and red squares, on both the wall and the over-fitting lid; the top of knob has added red over the black glaze.
Height 6 cm

PROVENANCE
Elly Van Alphen, Holland, before 1939-78
Conrad Stibbe, Holland, 1978-84
Dr and Mrs Louk van Roozendaal, Holland, 1984-2018

Under the base of the pyxis are the remains of the stamp of "Artisti Ga.… Napoli … Officio", probably the stamp of the Neapolitan antiquities dealers Gargiulo, De Crescenzo and Pacileo of the second quarter of the nineteenth century.

COMMENT
For the shape see S.R. Roberts, *The Attic Pyxis*, Chicago, 1978, especially pls. 12-13.

The chequer-board decoration may occasionally be paralleled in Corinth in the later seventh century and more frequently on small broad-bottomed oinochoai at the end of the sixth century.

23. BLACK-FIGURE POTTERY BAND CUP

ATTIC, IN THE MANNER OF THE CENTAUR PAINTER, CIRCA 540-530 B.C.

Both sides with a dancing maenad and a satyr to either side. Palmettes to either side of the handles.
Width between handles 28 cm; diameter 20.5 cm; height 12.8 cm

PROVENANCE

Jürgen Haering, Galerie am Museum, Freiburg, 1983
Dr and Mrs Louk van Roozendaal, Holland, 1983-2018

COMMENT

By the same hand as Rhodes 15673 (Clara Rhodos VIII, p. 190, figs. 187-188) and also close to a lip cup in the Villa Giulia, Rome, no. 25001, see P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, no. 686, pl. 169c-d

24. BLACK-FIGURE POTTERY NECK-AMPHORA
ATTIC, RELATED TO THE LEAGROS GROUP, CIRCA 510-500 B.C.

On one side a four-horse chariot and its occupants prepare to depart for battle. The warrior is accompanied by two bearded Scythian archers, one standing beside him near the chariot, the other at the heads of the horses (his head is obscured), while a woman, presumably the warrior's wife is behind the horses. On the other side a hoplite bids farewell to his white-haired father, his wife or mother, and a youth, perhaps his son or younger brother. his son or younger brother.
Height 23 cm

PROVENANCE
Jürgen Haering, Galerie am Museum, Freiburg, 1984
Dr and Mrs Louk van Roozendaal, Holland, 1984-2018

COMMENT
For the Leagros Group see J. Boardman, *Athenian Black Figure Vases: a handbook*, London, 1974, pp. 110-111. There are four sets of ancient repair holes, once securing a crack that went all around the vase.

25. BLACK-FIGURE POTTERY NECK-AMPHORA
ATTIC, ATTRIBUTED TO THE CIRCLE OF THE EUPHILETOS PAINTER, CIRCA 540-520 B.C.

On one side Theseus, wearing an animal skin over his short chiton kills the Minotaur with his sword, watched by two draped youths. On the other side Athena is flanked by Dionysos on the left and Hermes on the right, as she looks down, gesturing with one hand, at the little panther before her, one of Dionysos's creatures. Under the foot is a graffito – SVII (perhaps for the Etruscan word *suthina*, meaning "for the tomb").
Height 40 cm

PROVENANCE
Jürgen Haering, Galerie am Museum, Freiburg, 1980
Dr and Mrs Louk van Roozendaal, Holland, 1980-2018

EXHIBITED
Allard Pierson Museum, Amsterdam, September-December 1986

PUBLISHED
L. Hoffmann, Rijk en Hemels aardewerk, *Vereniging van Vrienden*, Amsterdam, 1986, p. 17, no. 10

COMMENT
The trio of deities, seen together on other Attic vases, was important to Athenians, especially in connection with the festival of the Anthesteria and the production of wine, while Theseus was, of course, the city's most famous hero. For the Euphiletos Painter see J. Boardman, *Athenian Black Figure Vases: a handbook*, London, 1974, p. 112 and p. 167.

26. IMPASTO-WARE AMPHORA
ETRUSCAN, CIRCA 675-650 B.C.

Of globular form with arched strap handles, decorated with incised double-spirals and bands of diagonal lines with a large bird above and below, lines below the handles. The body and neck decorated with convex bronze buttons.
Height 24 cm

PROVENANCE
European art market
Dr and Mrs Louk van Roozendahl, Holland, 1987-2018

EXHIBITED
Allard-Pierson Museum, Amsterdam, 28 October 1989-25 February 1990

PUBLISHED
H.A.G. Brijder, J.Beelen, L.B.van der Meer, *de Etrusken*, exhibition catalogue, The Hague, 1989, p. 61, no. 47

COMMENT
For similar examples cf. *The Arts of the Italic Peoples from 3000-300 B.C.* exhibition catalogue, Geneva, 1993, p. 172, no. 76; and Holger Termer, *Kunst der Antike*, Hamburg, 1980, p. 76-77, no. 49.

27. POTTERY HYDRIA

APULIAN, ATTRIBUTED TO THE PAINTER OF THE LONG OVERFALLS, FOURTH CENTURY B.C.

A standing female figure holding a handled cista before a seated half draped youth holding a duck in his right hand and a stick in his left.
Height 33 cm

PROVENANCE

Jürgen Haering, Galerie am Museum, Freiburg, 1981
Dr and Mrs Louk van Roozendaal, Holland, 1981-2018

PUBLISHED

A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-figured Vases of Apulia*, London, 1983, p. 10, no. 134a

28. POTTERY HYDRIA

CAMPANIAN, ATTRIBUTED TO THE DUBLIN-VIENNA PAINTER, FOURTH CENTURY B.C.

A seated female figure holding a tambourine, Eros resting his hand on her shoulder and a female head below each handle. Height 22 cm

PROVENANCE

Jürgen Haering, Galerie am Museum, Freiburg, 1984
Dr and Mrs Louk van Roozendaal, 1984-2018

RECORDED IN 1984

I. McPhee, *Supplement to Campanian Red-figured Vases*, no. 754a (not yet published)

29. POTTERY OINOCHOE
APULIAN, ATTRIBUTED TO THE BALTIMORE PAINTER, FOURTH CENTURY B.C.

A Greek warrior wearing a helmet and cuirass and carrying a shield attacking an Amazon with a spear, the Amazon holding a spear and pelta beside a white horse.
Height 32 cm

PROVENANCE
Jürgen Haering, Galerie am Museum, Freiburg, 1982
Dr and Mrs Louk van Roozendaal, Holland, 1982-2018

PUBLISHED
A.D. Trendall and A. Cambitoglou, *First Supplement to the Red-figured Vases of Apulia*, London, 1983, p. 158, no. 81b

30. FRAGMENTARY MARBLE GRAVE STELE FOR KALLISTOMACHE AND HER DAUGHTER MNESIPHILE

ATTIC, CIRCA 350-340 B.C.

On the left, within a funerary naiskos, was seated an older woman and on the right a younger woman who stoops slightly, probably as the pair shook hands. On the architrave is a two-line inscription reading ΚΑΛΛΙΣΤΟΜΑΧΗ ΦΙΛΟΚΩΜΙΔΟΥ ΜΝΗΣΙΦΙΛΗ/ ΧΑΙΡΕΣΤΡΑΤΟΥ ΓΥΝΗ ΜΥΡΡΝΟΥΣΙΟΥ (Kallistomache, daughter of Philokomides, Mnesiphile, wife of Chairestratos from Myrrhinous).
Length 47 cm

PROVENANCE

Acquired in Greece in the 1920s by an engineer working on the Piraeus-Athens railway
French private collection, 1920s-1946
Robert Debus (1892-1971), Strasbourg: Münzen und Medaillen A.G., Basel, Auktion 56, 28 February 1980, no. 163
Dr and Mrs Louk van Roozendaal, Holland, 1980-2018

EXHIBITED

Allard Pierson Museum, Amsterdam, 5 March-19 June 1994

PUBLISHED

J. Bingen, *Zeitschrift fur Papyrologie und Epigraphik*, vol. 38, 1980, p. 102
H.W. Pleket and R.S. Stroud, *Supplementum Epigraphicum Graecum*, vol. XXX, Amsterdam, 1983, p. 83, no. 201
C.W. Clairmont, *Classical Attic Tombstones*, 1993, vol. 2, no. 2406c
Marmer in Beeld Griekse sculptuur 600-100 v.Chr, Amsterdam, 1994, p. 30, no. 36

RECORDED

The Ruhr-Universität, Bochum, holds the correspondence between Robert Debus and Karl Welz. In a letter from Debus to Welz dated 23 April 1946 he discusses this stele and describes its purchase by him in Paris from the widow of the engineer.

COMMENT

The inscription was added in two phases. Kallistomache, the seated elder woman, was the daughter of Philokomides and the wife of Chairestratos of the deme of Myrrina. Mnesiphile was her daughter and her name was added soon after, following her own death.

ΦΙΛΟΚΛΕΙΔΟΥ ΜΝΗΣΙΦΙΛΗ
ΑΥΓΓΥΝΗ ΑΥΡΡΝΟΥΣΙΟΥ

31. BRONZE TWIN-HANDLED JAR
ROMAN, FIRST-SECOND CENTURY A.D.

Each handle terminating in volutes with a female mask, the base with concentric rings.
Height 18 cm

PROVENANCE
Münzen und Medaillen A.G., Basel, 1980
Dr and Mrs Louk van Roozendaal, Holland, 1980-2018

COMMENT
A.Mutz, *Vom schlichten Rohr zum schonen Krug*, Basel, 1972, pp. 31-36; and H.Menzel, *Die Römischen Bronzen aus Deutschland 11, Trier*, Mainz, 1966, p. 99, no. 245, pl. 73.

32. BRONZE ISIS-FORTUNA
ROMAN, FIRST-SECOND CENTURY A.D.

This composite goddess wears an elaborate Isis diadem that includes two snake heads, while her left arm supports the cornucopia of Fortuna filled with wheat sheaves and grapes that symbolises prosperity, and her right hand would have held the handle of a ship's rudder (now missing) suggesting control of the lives of mortals. Her eyes were originally inlaid with silver, as were the four buttons of her chiton.
Height 15.8 cm (statue only; base is alien)

PROVENANCE
Dutch private collection
Geoffrey Turner, Amsterdam, 1982
Dr and Mrs Louk van Roozendaal, Holland, 1982-2018

COMMENT
The Egyptian goddess Isis was introduced into Roman religion in the first century A.D., when she was often amalgamated with other deities. For a later Isis-Fortuna complete with rudder cf. J. Paul Getty Museum 71.AB.180.

33. MARBLE PORTRAIT HEAD OF A CHILD
ROMAN, JULIO-CLAUDIAN PERIOD, circa 27-54 A.D.

Representing a child aged about two-three, with full cheeks and short-finely carved wavy hair, the ears uncovered.
Height 17 cm

PROVENANCE
Münzen und Medaillen A.G., Basel, Auktion 63, 29 June 1983, no. 97
Dr and Mrs Louk van Roozendaal, Holland, 1983-2018

COMMENT
Roman child portraiture is discussed in full in W.Gercke (diss.), *Untersuchungen zum römischen kinderportrats*, Hamburg, 1968. For a closely-related example see A.Backe-Dahmen, *Innocentissima Aetas. Römische Kindheit im Spiegel literarischer, rechtlicher und archäologischer Quellen des 1. bis 4. Jahrhunderts n. Chr*, Mainz, 2006, p 175, no. F 29, pl. 38.

34. MARBLE BEARDED MALE HEAD, POSSIBLY ODYSSEUS

ROMAN, FIRST CENTURY A.D.

Height 13 cm

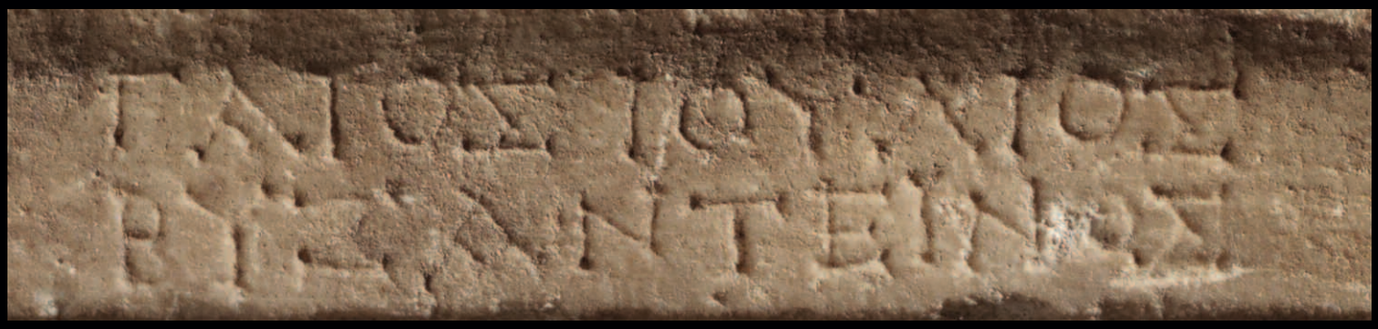
PROVENANCE

German private collection: Münzen und Medaillen A.G., Basel, Auktion 51, 14-15 May 1975, no. 274
Dr and Mrs Louk van Roozendaal, Holland, 1975-2018

35. MARBLE HEAD OF ATHENA
ROMAN, FROM EGYPT, FIRST CENTURY B.C.

The goddess, wearing a helmet, with her hair falling down the back of her neck.
Height 8 cm

PROVENANCE
André Bircher (1839-1925), Cairo
German private collection: Münzen und Medaillen A.G., Basel, 1979
Dr and Mrs Louk van Roozendaal, Holland, 1979-2018



36. MARBLE GRAVE RELIEF
ROMAN, FIRST CENTURY A.D.

With a female figure holding a poppy head seated before a standing male figure. Behind him a tripod table with cake and fruit, with a servant to either side. A two-line Greek inscription above ΓΑΙΟΣ ΙΟΥΛΙΟΣ/ ΒΥΖΑΝΤΕΙΝΟΣ (GAIUS JULIUS BYZANTYNOS).
Height 53 cm

PROVENANCE
Alex Wengraf, Arcade Gallery, London, 1970
Piet Derksen (1913-96), Holland: Christie's, Amsterdam, 8 March 1984, lot 89
Dr and Mrs Louk van Roozendaal, Holland, 1984-2018

PUBLISHED
Burlington Fine Art magazine, February 1970
E. Pfuel and H. Mobius, *Die Ostgriechischen Grabreliefs*, Mainz, 1977, no. 1012, pl. 152
H.W. Pleket and R.S. Stroud, *Supplementum Epigraphicum Graecum*, vol. 27, Amsterdam, 1983, no. 1223
A. Lajtar, *Die Inschriftenvon Byzantion*, Bonn, 2000, pp. 242-243, no. 352

ΓΑΙΟΣ ΙΟΥΛΙΟΣ
ΒΥΖΑΝΤΕΙΝΟΣ

PROPERTIES FROM | VARIOUS OWNERS

37. LIMESTONE TWIN HANDLED JAR
EGYPTIAN, EARLY DYNASTIC PERIOD, CIRCA 2600-2500 B.C.

Diameter 6 cm

PROVENANCE
K. John Hewett (1919-94), Kent
Private collection, London, 1978-2018

38. ALABASTER JAR
EGYPTIAN, EARLY DYNASTIC PERIOD, CIRCA 2600-2500 B.C.

Height 6 cm

PROVENANCE
K. John Hewett (1919-94), Kent
Private collection, London, 1978-2018

39. SPECKLED DIORITE CUP
EGYPTIAN, EARLY DYNASTIC PERIOD, CIRCA 2600-2500 B.C.

Diameter 6 cm

PROVENANCE
K. John Hewett (1919-94), Kent
Private collection, London, 1978-2018

40. SPECKLED DIORITE UNFINISHED TWIN HANDLED JAR
EGYPTIAN, PRE-DYNASTIC PERIOD, CIRCA 3200-3000 B.C.

Diameter 3.1 cm

PROVENANCE
K. John Hewett (1919-94), Kent
Private collection, London, 1978-2018

41. GREYWACKE OFFERING TRAY
EGYPTIAN, EARLY DYNASTIC PERIOD, CIRCA 3100-2800 B.C.

The shallow oval dish standing on four circular feet
Length 44 cm

PROVENANCE
Patricia Withofs, London, 1981 who allegedly acquired it at auction in England in the 1970s
European private collection, 1981-2018

EXHIBITED
Allard Pierson Museum, exhibition catalogue, Amsterdam, 1984

PUBLISHED
Egypte Eender en Anders, exhibition catalogue, Amsterdam, 1984, pp. 49-50, no. 66

COMMENT
A. el-Khouli, *Egyptian Stone Vessels*, Mainz, 1978, vol. 2, p. 706, pl. 126, no. 5466 for a similar example in alabaster from Saqqara.

42. MARBLE MALE HEAD

ALEXANDRIAN, THIRD-SECOND CENTURY B.C.

Probably a portrait, originally embedded in another material, probably stucco.
Height 12.7 cm

PROVENANCE

Lord Clark of Saltwood (1903-83), Kent: Sotheby's, London, 27 June 1984, lot 122
European private collection, 1984-2018

EXHIBITED

Pinacothèque de Paris, 10 April-7 September 2014

PUBLISHED

Le Mythe de Cléopâtre, exhibition catalogue, Paris, 2014, p. 46, no. 12

COMMENT

Kenneth Clark, later Lord Clark of Saltwood, bought a number of antiquities but sadly no records survive; it would seem, however, that most of his acquisitions were made during the 1920-30s and certainly before his move to Saltwood Castle in 1953. See C. Stephens and J-P. Stonard (ed.), *Kenneth Clark. Looking for Civilisation*, exhibition catalogue, London, 2014.

Hellenistic sculpture from Alexandria is distinctive, often with a smooth almost polished surface and idealistic quality. In some cases, it would have been combined with another material, such as limestone, stucco or wood, to create the hair, beard and bodies. Cf. R.R.R. Smith, *Hellenistic Sculpture*, London, 1991, pp.205-211.

43. MARBLE JANIFORM FEMALE TORSO FROM A HERM

ROMAN, ARCHAISING, CIRCA FIRST CENTURY A.D.

Her arms hanging down the sides of the torso, wearing chiton and himation.
Height 31 cm

PROVENANCE

Josef Mueller, Solothurn, Switzerland: Christie's, London, 14 June 1978, lot 127
Anonymous collection: Sotheby's, London, 6 May 1982, lot 314
Private collection, London, 1982-2018

COMMENT

Josef Mueller, born in Solothurn in Switzerland lived in Paris from 1918-42 where he built up a large and important collection of African art, mainly acquired from the Paris-based dealer, Charles Ratton (1895-1986). He also collected Greek, Roman and Egyptian antiquities at the same time although he continued to buy in this field up until the early 1970s. His daughter, Monique married Jean-Paul Barbier and in 1977 they founded the Barbier-Mueller Museum in Geneva.

Herms, similar to this one, were mounted on rectangular stone shafts terminating in a head and were used as boundary stones or for marking crossroads and market corners, as wells as in private gardens. There is a similar torso from a double herm made from rosso antico (size 54cm) in the NY Carlsberg Glyptotek, Copenhagen, see *NY Carlsberg Glyptotek. Billedtavler til Kataloget over Antike Kunstvaerker*, Copenhagen, 1907, pl. 111, no. 40 and F. Poulsen, *Catalogue of Ancient Sculpture in the NY Carlsberg Glyptotek*, Copenhagen, 1951, no.40. For another similar example cf. H. Stuart Jones (ed.), *A catalogue of the ancient sculptures preserved in the municipal collections of Rome, the sculptures of the Palazzo dei Conservatori*, Oxford, 1926, no. 9, p.103, pl. 119.

44. LIMESTONE MALE HEAD OF A WORSHIPPER

CYPRIOT, EARLY FIFTH CENTURY B.C.

With long hair, almond-shaped eyes and archaic smile, wearing a laurel wreath.
Height 21.5 cm

PROVENANCE

H.E. Polys Modinus (1899-1988): Sotheby's & Co., London, 17 March 1969, lot 43
Stanley Seeger (1930-2011)

EXHIBITED

Musée des Arts Décoratifs, Palais du Louvre, 1967

PUBLISHED

Trésors de Chypre, exhibition catalogue, Paris, 1967, p. 64, no. 54

COMMENT

For an example in the Louvre see A. Hermary, *Catalogue des Antiquités de Chypre*, Paris, 1989, p. 133, no. 259; and one in the Metropolitan Museum of Art, see V.Karageorghios, *Ancient Art from Cyprus. The Cesnola Collection in The Metropolitan Museum of Art*, New York, 2000, p. 210, no. 338

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